

Cello Concerto

October 22, 2015–January 25, 2016

Duration: about 27 minutes

for Bonnie Thron and Grant Llewellyn

I have had the pleasure of making music with Principal Cellist of the NC Symphony Bonnie Thron and her husband clarinetist Fred Jacobowitz since 2008. She spoke with Grant Llewellyn, music director of the orchestra, in April 2015 about writing something for her as soloist. Grant then asked me to come up with a piece. After finishing other projects, I got to work on this concerto, after asking Grant for Welsh themes; one of his suggestions is the basis for the first movement.

I. Over the Stone (Tros y Garreg)

	<i>Adagio; Cyflym; Adagio; Cyflym; Cymedrol; Ychydig yn gyflymach</i>	[9']
II. Heart Song	<i>Largo</i>	[8']
III. Contradanza	<i>Fidelio</i>	[2']
IV. Schlimmbesserung	<i>Vivace</i>	[7:20]

The theme for the first movement is the traditional Welsh song “Tros y Garreg”, or “Over the Stone”. The song is attributed to Rhys Bodychen, who fought at the Battle of Bosworth Field on the side of the Tudors against Richard III in 1485. The lyrics reflect on those who have fallen in battle. This melody has been altered from the original by George Thompson, who published Welsh airs in 1809, 1811, and 1817. I prefer his version for this purpose to the original. Note that the end of the melody resembles the theme from the last movement of J. S. Bach’s *Brandenburg Concerto No. 5*, which factors into my treatment. Also, the traditional harp music of Wales led me to have an important harp part throughout this concerto.

I made a point of using particularly incomprehensible, unspellable, and unpronounceable Welsh words for tempo markings in the first movement. *Cyflym* means “fast”; *Cymedrol* means “moderate”; *Ychydig yn gyflymach* means “a little faster.”

The very short third movement started life back about 1990 as the second movement of my *Fourth Sonata for Solo Violin*. (There is a total of ten such sonatas.) Until recently I thought it was a tango, as I am easily bored with details in music theory and sometimes don’t look things up. In fact, it is a contradanza, a dance form originating in Havana—hence the tempo marking *Fidelio*. The solo cello part can be performed by itself in a pinch. The instrumentation in the third movement is the same as the rest of the piece, except that it lacks the second trumpet.

The fourth movement is titled *Schlimmbesserung*, which is German for “an effort to make things better that ends up making things worse”.

Performance notes

Instrumentation: two flutes (first flute doubles piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, harp, solo cello, and strings.

In the first movement, measures 163-176, and 273 to the end, the solo part is marked *tutti*. The soloist is playing with the orchestra, and it doesn’t matter that it cannot be heard distinctly. There are several passages through the piece where the orchestra will overpower the solo cello. In those places, the cello should be amplified, thus allowing full volume for the ensemble.

As the harp has a prominent part, it should be located in proximity to the soloist, not in the back as usual.

Accidentals hold through the measure and not beyond, and do not apply to octaves.

Cover art: frontispiece from *Musical and poetical relics of the Welsh bards* by Edward Jones, 1784.

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billrobinsonmusic.com

Cello Concerto

I. Over the Stone (Tros y Garreg) [9']

Bill Robinson

Theme
Adagio (♩.=52)

1 (double picc.) Flute

2 Oboes

2 Clarinets in B \flat

2 Bassoons

2 Horns in F

2 Trumpets in B \flat

Timpani

Harp

Solo Cello

Violin I

Violin II

Viola

Cello

Double Bass

[Sections marked between (tutti) and (solo) are optional for the solo cello.]

p *mp* *mf* *f*

Theme
Adagio (♩.=52)

Solo

Vc.

DB

mp *f* *mf*

Cyflym (♩.= 110)

19

Bn. 1

Bn. 2

Hn. 1

Timp.

Solo

Vln. II

Vla.

Vc.

DB

p *pp* *ff*

f *f* *f*

Cyflym (♩.= 110)



26

Ob.

Bn. 1

Hn. 1

Hn. 2

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

f

34
(Picc.)
pp

Fl. 1

1
Ob.
2

Bn. 2

Harp

Solo

ff > p

Vln. I

Vln. II

ff > pp

Vla.

ff > pp

Vc.

DB

34

Cello Concerto Mov. 1

35

Fl. 1

1

Ob. 2

Tpt. 1 2

Harp

Solo

Vln. I II

Vla.

Vc.

DB

pp *f* *pp* *f* *f* *ff* *pp* *f* *p* *f* *f*

39

Ob. 1 2

Hn. 2

Tpt. 1 2

Solo

Vla.

Vc.

DB

f

44

(Fl. 1)

Fl.

1 *f* *ff*

2 *f* *ff*

Bn.

1 *f* *ff*

2 *f* *ff*

Hn.

1 *f* *ff*

2 *ff*

Tpt.

1 *f* *ff*

2 *f* *ff*

Timp.

f *ff*

Solo

44

Vln.

I *f* *ff* *div.* *unis.*

II *f* *ff*

Vla.

f *ff*

Vc.

ff

DB

44 *pizz.* *arco* *ff*

Cello Concerto Mov. 1

6

49 **Adagio** (♩.= 52)

(solo)

Fl. I

Harp

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

p dolce

cresc.

Adagio (♩.= 52)



Fl. I

Cl. I

Harp

Solo

Vln. I

Vln. II

Vla.

Vc.

(mf)

f

mf

f dolce

mf

dolce cresc.

mf

G# F# C#

f

Bb

8vb - - -

8vb - - -

(mf)

f

mf

(mf)

f

mf

(mf)

f

mf

62

Fl. 1 *f* *mf*

Ob. 1 *pp* *p dolce*

Cl. 1 *f* *mf*

Hn. 2 *p* *pp*

Harp *f* *mf* C₄ G₄ F₄ *p*

Solo *f* *mf* *p* *pp* *p*

Vln. I *mf* *p* *pp* *p*

Vln. II *p*

Vla. *p*

Vc. *p*

62 *p*



Ob. 1 *mp* *mf* *mp* *p*

Cl. 1 *p*

Harp *mp*

Solo *mp* *mf* *mp*

Vln. I *mp* *mf* *mp*

Vln. II *mp* *mf* *mp*

Vla. *mp* *mf*

Vc. *mp*

rit. ----- **Cyflym** (♩.= 110)

Cl. I

Bn. I

Timp.

Harp

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

mp -----

p *pp* *mp*

p *pp* *mp*

p *pp* *mp*

p *mp*

p *mp*

p *mp*

rit. ----- **Cyflym** (♩.= 110) *mp*

76

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf cresc. f*

Cl. 2 *mf cresc. f*

Bn. 1 *cresc. (mf) f*

Bn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Timp. *cresc. (mf) f*

Harp *cresc. (mf) f*

Solo *cresc. (mf) f ff*

Vln. I *mp mf mf+ f*

Vln. II *mp mf mf+ f*

Vla. *cresc. (mf) f f*

Vc. *cresc. (mf) f*

DB *cresc. (mf) f*

84

Fl. 2

ff

Ob. 1

ff

Ob. 2

ff

Cl. 1

f

ff

Cl. 2

ff

Bn. 1

ff

Bn. 2

ff

84

Hn. 1

Hn. 2

Tpt. 1

f

ff

Timp.

f

ff

84

Solo

84

Vln. I

ff

Vln. II

div. unis.

ff

Vla.

div.

unis.

ff

Vc.

f

ff

84

DB

ff

93 (Picc.) 95 (Fl. 1)

1 Fl. 1 *ff*

2 Fl. 2 *ff*

1 Ob. 1 *ff*

2 Ob. 2 *ff*

1 Cl. 1 *ff*

2 Cl. 2 *ff*

1 Bn. 1

2 Bn. 2

1 Hn. 1 *ff*

2 Hn. 2 *ff*

Tpt. 1

Timp.

Solo

1 Vln. I *div. unis.*

2 Vln. II *div. unis.*

Vla.

Vc.

DB

95

99

Fl. 1

Fl. 2

Ob. 1

Cl. 1

99

Hn. 1

Hn. 2

99

Harp

99

Solo

99

Vln. I

Vln. II

Vla.

Vc.

99

DB

div.

unis.

f

f

f

f

f

f

112

108

Cl. 1

Bn. 1

Bn. 2

Hn. 2

Timp.

Harp

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

f

ff

mp

ff

mp

ff

mp

ff

mp

ff

mp

ff

mp

ff

mp

8^{vb}

112



112

117

Bn. 1

Timp.

Harp

Vla.

Vc.

DB

cresc.

f

dim.

p

cresc.

f

dim.

p

cresc.

f

dim.

p

cresc.

f

dim.

p

cresc.

f

dim.

p

117

Cello Concerto Mov. 1

132

rit. ----- *almost a tempo* ----- *rit.* -----

128

Bn. 1

pp

Mute

1

Tpt. 1

pp

Mute

2

Tpt. 2

pp

Timp.

pp

Harp

128

p

Solo

p

Vla.

pp

Vc.

128

pp

DB

pp

rit. ----- *almost a tempo* ----- *rit.* -----

132

Cymedrol (♩ = 86)

136

1

Fl. 1

p

2

Fl. 2

p

Solo

136

div.

1

Vln. I

p

II

Vln. II

p

136

Vla.

p

Cymedrol (♩ = 86)

143

Fl. 1

Fl. 2

Solo

Vln. I

Vln. II

Vla.

f

f

f



150

Fl. 1

Fl. 2

Solo

Vln. I

Vln. II

Vla.

ff *assez*

dim.

(mf)

(mp)

p

ff *assez*

dim.

(mf)

(mp)

p

ff *assez*

dim.

(mf)

(mp)

p

158 (♩=♩)

Fl. 1

Fl. 2

Cl. 2

2 Bn.

ff

158

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Mute *pp* Open *ff*

Mute *pp* Open *ff* assez

p

ff

158

Harp

p

ff

B_b F_# E_b

158

Solo

(tutti) *ff*

158

Vln. I

Vln. II

Vla.

Vc.

DB

unis. *ff*

ff

ff

ff

ff

(♩=♩)

163

167

Cl. 2

a 2

2 Bn.

167

Hn.

1

2

1

2

Tpt.

167

Harp

B₁

B₂

F₁

167

Solo

167

Vln. I

Vln. II

Vla.

Vc.

DB

Cello Concerto Mov. 1

18

176 a 2

180

2 Bn.

Hn. 1 2

Tpt. 1 2

Harp

Solo

Vc.

DB

180



Fl. 1

Hn. 1 2

Harp

Solo

Vln. I II

Vc.

DB

mf

194

196

mf

accel. -----

Ob.1

Harp

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

194

196

mf

mp

mf

accel. -----

(♩. = 50)

Ychydig yn gyflymach

205

Fl. 1 *mp*

Fl. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bn. 1 *mp*

Bn. 2 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Timp. *mp*

Solo *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

DB *mp*

205

Ychydig yn gyflymach (♩. = 50)

222

215

Cl. 1

Cl. 2

Bn. 1

Bn. 2

p

p

(♩=♩)

215

Hn. 1

Hn. 2

p

p

215

Solo

p

cresc. p. a p.

(mp)

215

Vln. I

Vln. II

Vla.

Vcl.

DB

p

p

p

p

p

cresc. p. a p.

(mp)

p

cresc. p. a p.

(mp)

222

(♩=♩)

226

Solo

(mf) *f*

226

Vln. I

Vln. II

Vla.

Vc. *(mf)* *f* div.

DB 226 *(mf)* *f*



234

Harp

B \flat E \flat A \flat *ff*

234

Solo

p *ff*

234

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. unis. *p* *f*

DB 234 *p* *f*

243

Ob. 1
Ob. 2
Cl. 1
Cl. 2
Hn. 1
Harp
Solo
Vln. I
Vln. II
Vla.
Vc.
DB

241

243

243

252

248

Fl. 1 (Picc.) *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bn. 1 *mf*

Bn. 2 *mf*

Hn. 1

Harp *mf*

Solo *mf*

Vln. I

Vln. II

Vla. *f* *mf*

Vc. *f* *mf*

DB *f* *mf*

252

256 259

1 Fl. *cresc.* *f* *ff*

2 Fl. *cresc.* *f* *ff*

1 Ob. *ff*

2 Ob. *ff*

1 Cl. *cresc.* *f* *ff*

2 Cl. *cresc.* *f* *ff*

1 Bn. *ff*

2 Bn. *ff*

256

1 Hn. *ff*

2 Hn. *ff*

Timp. *ff assez*

256

Solo *cresc.* *f* *ff*

Vc. *cresc.* *f* *ff*

256

DB *cresc.* *f* *ff*

259

262

Fl. 1 *ff* (Fl. 1)

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Tpt. 1 *f* *ff* *assez*

Tpt. 2 *f* *ff* *assez*

Timp.

Harp *ff*
8^{vb} -----

Solo *f*

Vla. *ff*

Vc.

DB 262

271

270

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
2 Bn.

ff

a 2

Detailed description: This system contains the staves for Flute (1 and 2), Oboe (1 and 2), Clarinet (1 and 2), and Bassoon (2). The music is in a key with one flat and a 3/4 time signature. The Flute and Oboe parts feature a melodic line with slurs and accents. The Clarinet and Bassoon parts provide harmonic support with rhythmic patterns. A dynamic marking of *ff* is present. A rehearsal mark 'a 2' is located above the Bassoon staff.

270

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2

ff

ff

ff

ff

Detailed description: This system contains the staves for Horn (1 and 2) and Trumpet (1 and 2). The Horn parts play a rhythmic accompaniment with a dynamic marking of *ff*. The Trumpet parts play a melodic line with a dynamic marking of *ff*.

270

Harp

Detailed description: This system contains the Harp staff, which is mostly silent with some light accompaniment.

270

Solo

(tutti)

Detailed description: This system contains the Solo Cello staff. The music begins with a whole note chord and then moves to a melodic line. A dynamic marking of *ff* is present. A rehearsal mark '(tutti)' is located above the staff.

270

Vln. I
Vln. II
Vla.
Vc.
DB

ff

ff

ff

ff

Detailed description: This system contains the staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin and Viola parts play a melodic line with a dynamic marking of *ff*. The Violoncello and Double Bass parts provide harmonic support with a dynamic marking of *ff*.

271

Cello Concerto Mov. 1

277
Fl. 1
Fl. 2
2 Ob. a 2
Cl. 1
Cl. 2
2 Bn. a 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Solo 277 (solo)
Vln. I
Vln. II
Vla.
Vc.
DB 277

284 Solo pp

II. Heart Song

[8']

Largo ♩ = 50

1

2 Flutes

2 Oboes

1 Clarinet in B \flat

2 Clarinet in B \flat

1 Bassoon

2 Bassoon

1 Horn in F

2 Horn in F

2 Trumpets in B \flat

Timpani

Harp

Solo Cello

Violin I

Violin II

Viola

Cello

Double Bass

pp

p

mf

pp

Largo ♩ = 50

2 Bn. *f* *f* *mp*

Hn. 1 *f* *mp*

Hn. 2 *f* *mp*

Solo *f* *mp* 3 3 3

Vla. *f* *mp* *mf*

Vc. *f* *mp*

DB *f* *mp*



11 Ob. 2 *p*

Cl. 1 *p*

Bn. 1 *p*

Bn. 2 *f* *p*

Hn. 1 *p*

Harp *p* 3 3 3 3

Solo *f* *p*

Vln. I *p*

Vln. II *p*

Vla. *f* *p*

Vc. *f* *p*

DB *f* *p*

11

16 19

Ob. 1

1

Cl.

2

Bn. 1

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

p *mf* *mp* *pp* *mf* *mp* *pp* *mf* *mp* *pp* *mf* *mp* *pp*



21 (Fl. 1)

1

Fl.

2

Ob. 1

1

Bn.

2

2 Tpt.

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

p *mp* *p* *mp* *p* *mp* *p* *mp* *mf* *f* *p* *mp* *p* *mp* *p* *mp* *p* *mp*

23

Fl. 1 (Picc.) *p*

Fl. 2

Ob. 1 *p*

Bn. 1 *mp*

2 Hn.

2 Tpt. *pp*

Timp. *p*

Solo *pp* *p*

Vln. I

Vln. II

Vla. *pp* *p*

Vc. *pp* *p*

DB *p*

28

Fl. 1 (Picc.)

Ob. 1

Timp.

Solo

Vln. I *p*

Vln. II *p*

Vla.

Vc.

DB

30

32 (Picc.)

Fl. 1

Ob. 1

1

Hn. *p*

2

Harp *p*

Solo *p*

Vln. I

Vln. II

Vla.

Vc.

DB *p*

36

39 (Fl. 1) *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Cl. 1 *mp* *mf*

1

Bn. *mf*

2 *mf*

Harp *mp*

Solo *mp* *mf*

Vln. I *mf*

Vln. II *mf*

Vc.

DB *mf*

39 *mf*

45 (Picc.) *f* *ff* *ff* *mp*

Fl. 1

Fl. 2

Cl. 1

Bn. 1 *f* *ff* *ff* *mp*

Bn. 2 *ff*

Hn. 1 *f* *ff* *mp*

Hn. 2 *f* *ff*

Tpt. 1 *f* *assez*

Timp. *f* *ff*

Harp *8va* *ff*

Solo

Vln. I *ff* *mp*

Vln. II *ff* *mp*

Vla. *ff* *mp*

Vc. *ff*

DB 45 *ff*

50 (Picc.)

Fl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 2

Timp.

Harp

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

52

(♩=♩)

p

p

p

p

p

p

mp

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

mf

mf

mp < *mf*

mf

mf

mf

mf

mf

mf

C_b B_b E_b A_b

52

56 (Picc.)

Fl. 1 *mf*

Ob. 1 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bn. 1 *mp*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1 *mf*

Timp. *mf*

Harp *mf*

Solo

Vln. I

Vln. II

Vla. *p*

Vc. *p*

DB *p*

61 (Picc.) *rit.-----*

1 Fl. *p* *mf*

2 Fl. *pp* *p* *mf*

Ob. 1 *p* *mf*

Cl. 1 *p* *mp*

Bn. 1 *pp* *p*

61 Hn. 1 *pp* *p* *mf*

2 Hn. *mf*

Tpt. 1 *mf*

61 Harp *p*
8^{vb}-----

61 Solo *pp* *p* *mf*

61 Vln. I *pp* *p* *mf*
div. 6 6 6 6 5

Vln. II *pp* *p* *mf*
div. 6 6 6 6 5

Vla. *pp* *p* *mf*
6 6 6 6 5

Vc. *pp* *p* *mf*
6 6 6 6 5

DB *pp* *mf* *rit.-----*

61

a tempo

Musical score for measures 65-70. The score includes parts for Clarinet 1, Bassoon 1, Horns 1 and 2, Trumpet 1, Solo Cello, Violins I and II, Viola, Violoncello, and Double Bass. Measure 65 is marked *a tempo*. Dynamic markings include *mf*, *p*, *f*, and *mp*. The Solo Cello part features a melodic line with triplets. The Violins I and II parts have unison and divided passages. The Viola and Violoncello parts play a rhythmic accompaniment.

Musical score for measures 69-71. This section includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Solo Cello, Violins I and II, Viola, Violoncello, and Double Bass. Measure 69 is marked *a tempo*. Measure 71 is marked with a box containing the number 71 and the instruction (Fl. 1). Dynamic markings include *p*, *mp*, and *mf*. The Flute and Oboe parts have melodic lines with triplets. The Solo Cello part continues with its melodic line. The Violins I and II parts play a rhythmic accompaniment. The Viola and Violoncello parts play a rhythmic accompaniment.

Cello Concerto Mov. 2

72

1. Ob. 2. 2 Cl. Bn. 1 Solo Vln. I II Vla. Vc. DB

75

1. Ob. 2. 2 Bn. 2 Hn. Solo Vln. I II Vla. Vc. DB

rit. ----- *a tempo*

79 80 (Fl. 1)

1 Fl. 1 *f*

2 Fl. 2 *f*

1 Ob. 1

2 Ob. 2

Cl. 1 *mp* *f*

2 Bn. *f*

Hn. 2 *f*

Harp *ff*

Solo *ff*

Vln. I *f*

Vln. II *f*

Vla.

Vc. *f*

80

Ch Bb F# G# Ab Fb Gb

Musical score for Cello Concerto, Movement 2, page 42. The score is arranged for a full orchestra and solo cello. The instruments and parts shown are:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinet (Cl.)
- Bassoon (Bn.)
- Horn (Hn.)
- Trumpet 1 (Tpt. 1)
- Harp
- Solo Cello (Solo)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (DB)

The score begins at measure 82. The time signature changes from 4/4 to 3/4, then to 2/4, and back to 3/4. Dynamic markings include *ff* (fortissimo) and *p* (piano). Musical notations include slurs, accents, and fingerings (e.g., 6, 3). The Solo Cello part features a prominent melodic line with triplets and a fast sixteenth-note passage. The strings provide a rhythmic accompaniment with slurs and accents.

87

90

(Picc.)

Fl. 1

Cl. 1

Bn. 2

Hn. 2

Timp.

Harp

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

p

p

p

p

p

p

A \flat D \sharp E \flat F \sharp G \sharp

E \sharp C \sharp F \sharp

92

(Picc.)

rit. ----- *a tempo*

Fl. 1

Fl. 2

Cl. 1

2 Bn.

Timp.

Harp

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

pp

pp

pp

pp

pp

pp

pp

8^{va}

B \flat

C \sharp

8^{vb}

F \sharp

6

6

6

6

div.

rit. ----- *a tempo*

Fidelio ♩ = 66

1 (Fl. 1) *mp* *mp+* *f*

2

2 Oboes

1 Clarinet in B \flat *mp+* *f*

2 *f*

1 Bassoon *mp*

2 *mp*

1 Horn in F *mf*

2 *mf*

Trumpet in B \flat 1

Timpani *mp* *mf*

sempre non arpeggio

Harp *mp* *mf* *f*

Solo Cello *mp* *f*

Violin I *pizz.* *mp* *arco* *f*

Violin II *pizz.* *mp* *arco* *f*

Viola *pizz.* *mp* *arco*

Cello *pizz.* *mp* *arco*

Double Bass *pizz.* *mp* *arco*

Fidelio ♩ = 66

2 Fl. *ff* a 2

2 Ob. *ff* a 2

2 Cl. *ff* a 2

2 Bn. *ff* a 2

2 Hn. *ff* a 2

Tpt. 1 *ff* a 2

Timp. *ff*

Harp *mp* *8va*

Solo *ff* *mp*

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *mp*

Vc. *ff* *div.* *mp* *unis.*

DB *ff* *mp*

Cello Concerto Mov. 3

7

Fl. 1 *mp*

Ob. 1 *mp*

2 Cl. *mp*

1 *mp*

Bn. *mp* | *f*

2 *mp*

7

Hn. 1 *mp* | *f*

Hn. 2 *mp* | *f*

Tpt. 1 *f*

Harp *f*
F# D#

Solo *f*

7

Vln. I *mp* | *f*

Vln. II *f*

Vla. *f*

Vc. *f*

7

DB *f*

9

9

Musical score for measures 10-14, first system. The score includes parts for Fl. 1, Ob. 1, Bn. 1, Timp., Harp, Solo, Vln. II, Vla., Vc., and DB. The Solo part is in bass clef. Dynamics include *ff*, *ff* *assez*, *f*, *mf*, and *p*. The Harp part includes chord markings: A# Db, D# G# F#, C# G#.

Musical score for measures 14-18, second system. The score includes parts for 2 Fl., Ob. 1, 2 Cl., Harp, Solo, Vln. I, Vln. II, Vla., Vc., and DB. The Solo part is in bass clef. Dynamics include *p*. The Harp part includes a chord marking: D#.

Musical score for measures 17-20. The score includes parts for 2 Flutes (Picc.), 2 Oboes (1. and 2.), Clarinet 1 and 2, Timpani, Harp, Solo Cello, Violin I and II, Viola, Violoncello, and Double Bass. Measure 17 starts with a woodwind entry marked *p*. Measure 18 features a woodwind entry marked *p* and a solo cello entry marked *mp*. Measure 19 includes a woodwind entry marked *mp* and a solo cello entry marked *mp*. Measure 20 features a woodwind entry marked *mp* and a solo cello entry marked *mp*. The harp part includes chords $A\flat$, $F\sharp$, and $D\flat$. A dynamic marking *f* is present in the woodwinds in measure 20.

Musical score for measures 22-25. The score includes parts for Flute 1 (Picc.), Oboe 1 and 2, Clarinet 1, Timpani, Harp, and Solo Cello. Measure 22 starts with a woodwind entry marked *mp*. Measure 23 features a woodwind entry marked *mp* and a solo cello entry marked *f*. Measure 24 includes a woodwind entry marked *f* and a solo cello entry marked *f*. Measure 25 features a woodwind entry marked *f* and a solo cello entry marked *f*. The harp part includes a chord $F\flat$. A dynamic marking *f* is present in the woodwinds in measure 25.

27 (Picc.) 29

1 Fl. *ff*

2 Fl. *ff*

2 Ob. *ff* a 2 *f* 1. *ff*

1 Cl. *ff* *f* *ff*

2 Cl. *f* *ff*

2 Bn. *f* *ff* a 2

2 Hn. *ff* a 2 *f* 1.

Tpt 1 *f*

Harp *ff* *mp* *8vb* *8vb*

Solo *ff* *mp* *f* *ff*

Vln. I *ff* *pizz.* *mp* *arco* *mf* *f*

Vln. II *ff* *pizz.* *mp* *arco* *mf* *f*

Vla. *ff* *pizz.* *mp* *arco* *mf* *f*

Vc. *ff* *div.* *unis. pizz.* *mp* *arco* *mf*

DB *ff* *mp* *mf*

29

33 (FL 1) *rit.*

Fl. 2 *ff* *p*

Ob. 1 *ff* *p*

Hn. 1

Tpt. 1

Solo *ff* *p* 3

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *f* *rit.* *p*

Cello Concerto Mov. 3

(rit.) ----- (Fl. 1, 2)

2 Fl. *pp*

2 Ob. *p* *pp*

Bn. 1 *p* *pp*

Bn. 2 *p* *pp*

Hn. 1 *p* *pp*

Hn. 2 *p* *pp*

Harp *p* *pp*

Solo *pp*

Vln. I *p* *pp* *pizz.* *pp*

Vln. II *p* *pp* *pizz.* *pp*

Vla. *p* *pp* *pizz.* *arco*

Vc. *pp* *pp* *pizz. div.* *unis. arco*

DB *p* *pp* *pp*

(rit.) -----

IV. Schlimmbeserung

[7:20]

51

Vivace (♩ = 104)

2 Flutes
2 Oboes
2 Clarinets in B \flat
2 Bassoons
2 Horns in F
2 Trumpets in B \flat
Timpani
Harp
Solo Cello
Violin I
Violin II
Viola
Cello
Double Bass

The first system of the score includes staves for 2 Flutes, 2 Oboes, 2 Clarinets in B \flat , 2 Bassoons, 2 Horns in F, 2 Trumpets in B \flat , Timpani, Harp, Solo Cello, Violin I, Violin II, Viola, Cello, and Double Bass. The Solo Cello part begins with a melodic line marked *f*. The Harp part has a few notes in the first measure. All other parts are currently silent.

Vivace (♩ = 104)

2 Ob.
2 Bn.
Hn. 2
Solo
Vln. I
Vln. II
Vla.
Vc.
DB

The second system of the score includes staves for 2 Oboes, 2 Bassoons, Horn 2, Solo Cello, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Solo Cello part continues with a melodic line marked *f*. The 2 Oboes part has a melodic line marked *f*. The 2 Bassoons part has a melodic line marked *f*. The Horn 2 part has a melodic line marked *f*. The Violin I part has a melodic line marked *f*. The Violin II part has a melodic line marked *f*. The Viola part has a melodic line marked *f*. The Violoncello part has a melodic line marked *f*. The Double Bass part has a melodic line marked *f*. The Solo Cello part has a melodic line marked *f*.

8

Bn. 1

Hn. 2

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

12

Ob. 1

Cl. 1

Bn. 1

Bn. 2

2 Hn.

Tpt. 1

Tpt. 2

Timp.

Harp

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

16 (Fl. 1) *f*

Fl. 1
Ob. 1
Cl. 1
Cl. 2
Bn. 1
Bn. 2
Hn. 2
Harp
Solo
Vln. I
Vln. II
Vla.
Vc.
DB

16 *f*

(Fl. 1)

20 25

1 Fl. *f* *mp*

2 Fl. *f* *mp*

1 Ob. *f* *mp*

2 Ob. *f* *p*

1 Cl. *f* *p*

2 Cl. *f* *p*

1 Bn. *f* *mp*

2 Bn. *f* *mp*

1 Hn. *f* *dim.* *p*

2 Hn. *f* *dim.* *p*

Solo *f* *dim.* *p*

1 Vln. *p*

2 Vln. *f dim.* *p*

Vla. *f dim.* *p* *p*

Vc. *div.* *f dim.* *p*

DB *f dim.* *p* 25

Musical score for measures 26-34. The score includes parts for Ob. 1, Solo, Vln. I, Vln. II, Vla., Vc., and DB. The music is in 2/4 time. The Solo part features a melodic line with a crescendo leading to a *p* dynamic. The Vln. I and Vla. parts also have melodic lines with similar dynamics. The DB part has a bass line with a *p* dynamic. A double bar line with repeat dots is at the end of measure 34.

Musical score for measures 34-35. This section includes parts for Fl. 1, Ob. 1, Ob. 2, Bn. 1, Bn. 2, Hn. 1, Hn. 2, Solo, Vln. I, Vln. II, Vla., Vc., and DB. The score is in 2/4 time and includes a key signature change to one flat at measure 35. The Fl. 1 part starts with *mp* and crescendos to *f*. The Ob. 1, Bn. 1, Bn. 2, Hn. 1, and Solo parts all play *f*. The Vc. part has a *f* dynamic and a *div.* marking. The DB part starts at measure 35 with a *f* dynamic. A double bar line with repeat dots is at the end of measure 35.

39

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Solo

Vln. I

Vln. II

Vla.

Vc. unis.

DB

43

2 Ob.

Bn. 1

Hn. 1

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

48

46 (Fl. 1)

Fl. 1
Ob. 1
Cl. 1
Bn. 1

f *ff*

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2

f *ff*

Solo

Vln. I
Vln. II
Vla.
Vc.
DB

ff *div.* *ff*

48 *ff*

50

1 Fl.

2

Ob. 1

1 Cl.

2

1 Bn.

2

50

1 Hn.

2

1 Tpt.

2

50

Harp

50

Solo

50

I Vln.

II

Vla.

Vc.

50 DB

ff

f

dim.

ff

f

f dim.

unis.

div.

unis.

B^b C^b E^b G^\sharp

66 (Fl. 1)

1 Fl. *ff* *fff*

2 Fl. *ff* *fff*

2 Ob. *ff* *fff*

2 Cl. *fff* 1. *p*

1 Bn. *fff*

2 Bn. *fff*

2 Hn. *fff*

1 Tpt. *ff* *fff*

2 Tpt. *fff*

Timp.

Harp

Solo

66 *div.* *unis.* *p* *p* *p*

I Vln. *fff* *p*

II Vln. *fff* *p*

Vla. *fff* *p*

Vc. *fff*

DB 66 *fff*

73

Hn. 2

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

p

73

80

Fl. 2

Ob. 1

Bn. 2

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

f

f

f

cresc.

f

ff

cresc.

mf

f

cresc.

f

cresc.

mp

cresc.

f

83

83

84 (Fl. 1) 8^{va}

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bn. 1 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1 *f*

Tpt. 2 *ff*

Solo *ff*

Vln. I *ff* div.

Vln. II *ff*

Vla. *ff*

Vc. *ff*

DB *ff*

87 ^(8^{va})-----

1 Fl.

2 Fl.

2 Ob.

2 Cl.

2 Bn.

1 Hn.

2 Hn.

1 Vln. *unis.* *3*

II Vln. *3*

Vla. *3*

Vc. *3*

DB *3*

ff

a2

div.

unis.

90

Fl. 2

2 Ob.

1 Cl.

2 Cl.

2 Bn.

1 Hn.

2 Hn.

Tpt. 1

1 Vln. *div.* *unis.*

II Vln. *3*

Vla. *3*

Vc. *3*

DB *3*

ff

95

(Picc.)

1 Fl. 1 *ff*

2 Fl. 2 *ff*

1 Ob. 1 *ff*

2 Ob. 2 *ff*

1 Cl. 1 *f* *ff*

2 Cl. 2

1 Bn. 1 *ff*

2 Bn. 2 *ff*

95 Hn. 1 *f* *ff* *ff*

2 Hn. 2 *f* *ff*

1 Tpt. 1 *ff*

2 Tpt. 2 *ff*

95 Solo *ff*

95 Vln. I *f* *ff*

II *f* *ff* div.

Vla. *f* *ff*

Vc. *f* *ff* div.

DB *f* *ff* *ff*

95

100 (Picc.)

Fl. 1 *ff*

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2 *ff* *f*

Bn. 1

Bn. 2

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1

Tpt. 2

Timp. *ff* *p*

Harp *p*

Solo *ff dim. (mf) (mp) p*

Vln. I *unis.*

Vln. II

Vla. *unis.*

Vc. *f dim. (mf) p*

DB *f dim. (mf) p*

106

108

Cl. 1

Timp.

Harp

Solo

Vla.

Vc.

DB

p

p

p

115

118

Fl. 1

Fl. 2

Timp.

Harp

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

(Picc.)

pp

pp

pp

pp

pp

pp

pp

123 (Picc.)

1 Fl. 1 *mp*

2 Fl. 2 *mp*

1 Ob. 1 *pp* *mp*

2 Ob. 2 *pp* *mp*

1 Cl. 1 *pp* *mp*

2 Cl. 2 *pp* *mp*

Hn. 2 *pp* *mf*

Harp *mf*

Solo *cresc.*

123 Vln. I

II

Vla. *pp* *mp*

Vc. *pizz.* *mf*

123 DB *mf*

133 (Pic.)

1 Fl. 1

2 Fl. 2

2 Ob.

Cl. 1

Bn. 1

f

133

1 Hn.

2 Hn.

ff

133

Solo

133

I Vln.

II Vln.

Vla.

Vc.

133

DB

ff

ff

ff

ff

ff

136 (Picc.) 137

Fl. 1

Fl. 2

2 Cl.

Bn. 1

2 Hn.

2 Tpt.

Solo

Vln. I

Vln. II

Vla. *div.* *unis.*

Vc.

DB

ff

ff

ff

ff

137

139 146

Hn. 1

Hn. 2

Timp.

Solo

Vln. I

Vln. II

Vla. *unis.*

Vc.

DB

f

f

ff

p

f

mf

p

mp

p

f

p

f

p

146

147

Hn. 1

Hn. 2

Timp.

Solo

p

Vln. I

Vln. II

Vla.

Vc.

DB

154

Fl. 1

Fl. 2

Harp

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

(Fl. 1)

(♪=♪)

p

pp

p

pp

p

pp

p

pp

(♪=♪)

163

Ob. 1 *f*

Ob. 2 *ff*

Cl. 1 *f*

Bn. 1 *ff* 3 3 3 3

Bn. 2 *ff* 3 3 3 3

163

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 2 *ff*

Timp. *ff*

Harp *p cresc.* *(mf)* *f* *ff* 3 3 3 3

F#4 G# C# Gb Eb E# Db

Solo *p cresc.* *(mf)* *f* *ff*

Vln. I *p cresc.* *(mp)* *(mf)* *f* *ff* 3 3 3 3

Vln. II *p cresc.* *(mp)* *(mf)* *f* *ff* 3 3 3 3

Vla. *p cresc.* *(mp)* *(mf)* *f* *ff* 3 3 3 3

Vc. *p cresc.* *(mp)* *(mf)* *f* *ff*

DB *p cresc.* *(mp)* *mf* *ff*

unis.

163

167 (Fl. 1)

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff* *mf* *mp*

Ob. 2 *ff* *mf* *mp*

Bn. 1 *ff* *mf* *mp*

Bn. 2 *ff* *mf* *mp*

Hn. 1 *ff* *mf* *mp*

Hn. 2 *ff* *mf* *mp*

Tpt. 1 *ff*

Tpt. 2

Timp.

Harp

Solo

Vln. I *ff* *mf* *mp*

Vln. II

Vla. *ff* *mf* *mp*

Vc. *ff* *mf* *mp*

DB *ff* *mf* *mp*

dim. *B_b* *C_#* *(mf)*

172 175

Ob. 1 *p*

Ob. 2 *p*

Bn. 1

Harp *pp* *p* *p*

Solo *p*

Vln. I *mp* *pp* *p*

Vln. II *mp* *pp* *p*

Vla. *mp* *pp*

Vc.

DB 172

175

179

Fl. 1 *f*

Cl. 1

Hn. 1 *f* *f*

Timp.

Solo *f* *ff*

Vln. I *f* *div.*

Vln. II *f* *div.*

Vla. *f*

Vc. *f*

DB *f* *pizz.*

179

181 (Fl. 1) 183

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f* *fff*

Ob. 2 *f* *fff*

Cl. 1 *f* *fff*

Cl. 2 *f*

Bn. 1 *fff*

Hn. 1 *fff*

Hn. 2 *fff*

Tpt. 1 *ff*

Timp.

Solo *fff*

Vln. I *unis.* *fff*

Vln. II *unis.* *fff*

Vla. *fff*

Vc. *fff*

DB *181* *arco* *fff* 183

184 (Picc.)

Fl. 1 *ff*

Fl. 2 *fff*

Ob. 1

Ob. 2

Cl. 1

Cl. 2 *fff*

Bn. 1

Bn. 2 *fff*

Hn. 1

Hn. 2

Tpt. 1

Solo

Vln. I *div.* *unis.*

Vln. II

Vla.

Vc.

DB

